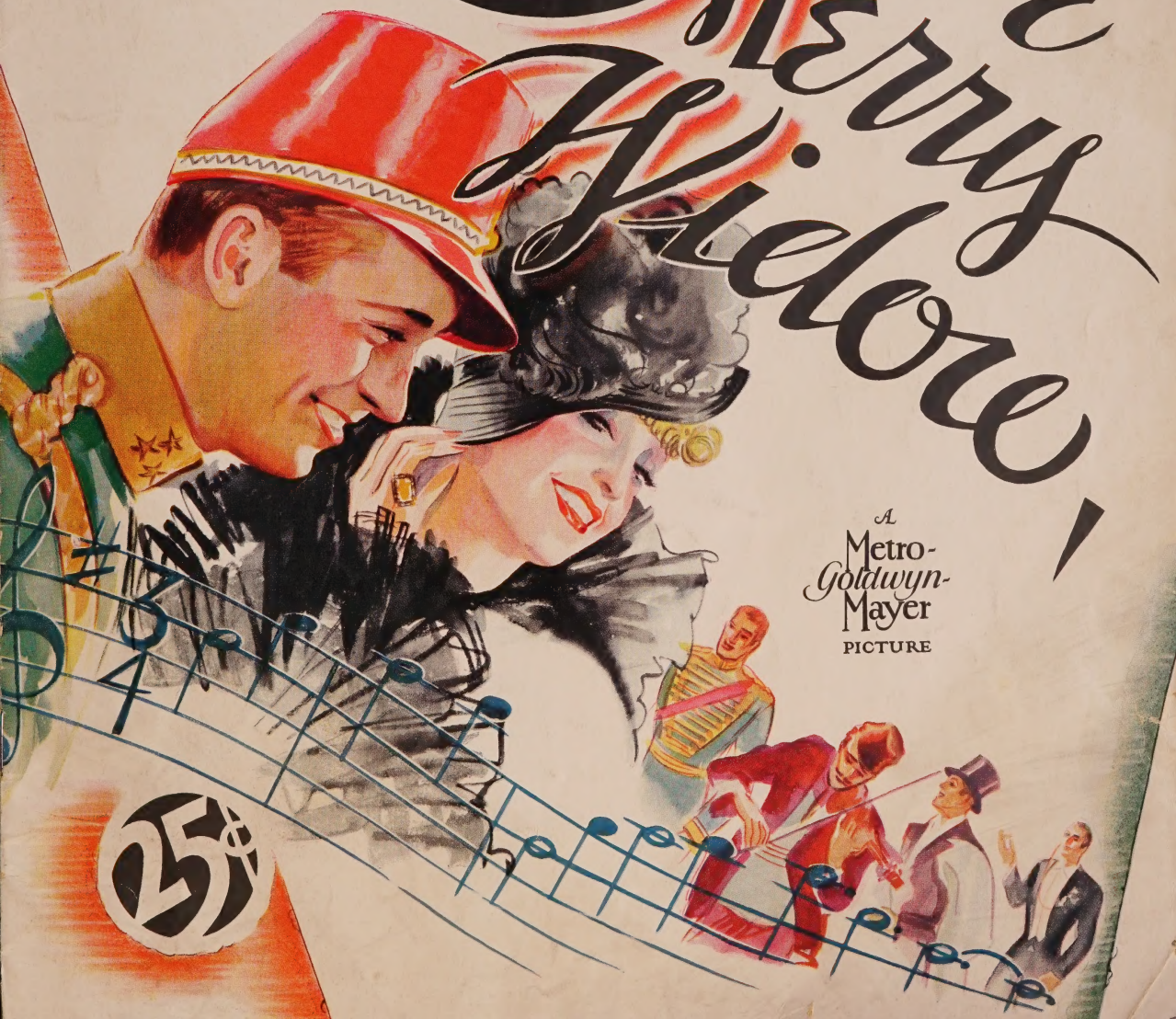
Maurice CHEVALIER
Jeanette MACDONALD

IN AN

1934
DUPL. NYPL

ERNST LUBITSCH PRODUCTION

The Merry Widow

A Metro-Goldwyn-Mayer PICTURE

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Metro-Goldwyn-Ma

Danilo ..... MAURICE CHEVALIER

Sonia ..... JEANETTE MacDONALD

The Ambassador ... EDWARD EVERETT HORTON

The Queen ..... UNA MERKEL

The King ..... GEORGE BARBIER

Marcelle ..... MINNA

Lulu .....

Danilo's

eyer

PRESENTS

THE MERRY WIDOW

GOMBELL

.....RUTH CHANNING

Orderly.....STERLING HOLLOWAY

Danilo's Valet.....DONALD MEEK

Zizipoff.....HERMAN BING

Director: ERNST LUBITSCH • *Screen Play by* ERNEST VAJDA *and* SAMSON RAPHAELSON • *Based on the Book and Lyrics by* VICTOR LEON *and* LEO STEIN, *and the Original Music by* FRANZ LEHAR • *Musical Adaptation by* HERBERT STOTHART, *with Lyrics by* LORENZ HART • *Additional Lyrics by* GUS KAHN • "It Must Be Love" *by* RICHARD RODGERS *and* LORENZ HART • *Art Director:* CEDRIC GIBBONS • *Associates:* FREDERIC HOPE *and* EDWIN B. WILLIS • MISS MACDONALD'S *Gowns by Adrian* • *Wardrobe by* ALI HUBERT • *Photographed by* OLIVER T. MARSH (A.S.C.) • *Film Editor:* FRANCES MARCH

HISTORY: The Viennese operetta, "The Merry Widow," was first produced in this country by Henry W. Savage at Weber's Theatre, New York, in January, 1908. The cast of the original production included Joe Weber, Charles J. Ross and Lulu Glaser.

MAURICE
CHEVALIER
as
Prince Danilo

The Story of "THE MERRY WIDOW"

● ● ● The year is 1885. In Marshovia, a Central European kingdom so small that it is just a dot on the map, it is the tradition for widows to go about heavily veiled during their period of mourning. This custom, followed faithfully by a wealthy young widow named Sonia, is tantalizing to Captain Danilo of the Royal Guard, a gay and notorious young philanderer who has heard of her beauty and is very eager to verify the reports at first hand. He has the audacity to climb the wall of her garden in an effort to make her acquaintance; but she snubs him and indicates plainly that she is not interested.

This brief encounter with Danilo, however, has stirred Sonia in spite of herself. She puts aside her mourning and departs for Paris. The King, on learning this, is much alarmed, for Sonia's taxes finance his little kingdom and without these revenues Marshovia will be bankrupt. Afraid that she may marry elsewhere and take her money out of the country, he decides to send one of the handsomest young men of the court to Paris to woo and marry her, and bring her and her millions safely back to Marshovia. Discovering that Danilo is carrying on a flirtation with the Queen, the King has a double reason for selecting this young man for the mission, and he instructs the Marshovian Ambassador in Paris to do all in his power to consummate the match.

Sonia hasn't forgotten Danilo. When she sees him in the French capital, out of curiosity she follows him to Maxim's; there she is mistaken for one of the light ladies who frequent this notorious cafe. Unaware, of course, of her true identity, Danilo becomes interested and takes her up to a private dining room, but is piqued when she resists his advances. Waltzing with him, Sonia discovers that she loves him. Realizing, however, that the whole affair is just an

JEANETTE
MacDONALD
as
Sonia

The Story of "THE MERRY WIDOW"—(Continued)

evening's entertainment to him, she leaves him in disgust. But Danilo cares more for her than he has realized, and in a fit of despondency he proceeds to get intoxicated.

Meanwhile the Ambassador receives an urgent wire from Marshovia. He sends out a search party for Danilo. He has him sobered up, dressed in his uniform and brought to the Embassy, where the visiting cavalier now learns that the girl he had known at Maxim's as Fifi is none other than the widow he has been sent to Paris to marry. He tries to tell her that he really loves her, and is furious when she suggests it is her money he is after.

Later, when they waltz together, both realize they are in love. But Danilo had drunkenly revealed the secret of his mission to Paris to the Maxim's girls, and the news has traveled around Paris. Sonia learns of it and rejects him, believing he has simply made love to her under orders.

Having failed in his mission, Danilo is arrested and sent back to Marshovia to be court-martialed. Convicted of treason, he is sent to prison. Deciding that Sonia's money is lost to Marshovia and that his kingdom will be bankrupt, the King is helping the Queen to pack up in preparation for departure, when word comes that Sonia has gone to visit Danilo in prison. The King orders Sonia to be locked into the cell with Danilo. The lovers decide that they are not going to be tricked into reconciliation; but love conquers in spite of their resolutions and a minister, sent down to the prison by the King, marries them through a peephole in the door of the cell.

Business of State for the King and Queen

DIRECTOR
ERNST
LUBITSCH

A PRODUCTION LANDMARK

• • • Filming of the new "Widow" is regarded in Hollywood as one of the most intricate production tasks since the inception of talking pictures. Hundreds of people were employed in a number of sequences, and the musical and ballet ensembles, serving as backgrounds to the romance of Danilo and Sonia, have been a central topic of conversation in the screen colony ever since Irving G. Thalberg placed Franz Lehar's famous musical romance in rehearsal last spring.

Maurice Chevalier and Jeanette MacDonald, co-stars of "The Love Parade" and "One Hour With You," were naturally thought of by Mr. Thalberg when, on his return from a long vacation in Europe, he engaged Ernst Lubitsch for the new production. With this trip definitely set, preparations went on quietly for several months. On April 13, the cameras turned for the first "shot" in the production.

Among the extensive settings, which include the replica of Maxim's in Paris, the well-known "white set," the palace and courtroom backgrounds, is the largest single set ever built at the Metro-Goldwyn-Mayer studios. Five hundred by two hundred feet in dimension, housed on Hollywood's largest stage, it represents the ballroom of the Ambassadors' Ball in Paris. It is here that the famous title waltz is presented, while five hundred costumed extras sway to its rhythm.

When Mr. Thalberg decided to film the picture, he admittedly had its international appeal foremost in his mind. In the mythical kingdom of Marshovia, the cinematic site of the story, one may find characteristics of many countries carefully blended together. Uniforms are designed with this idea in view, also the colorful gowns and peasant costumes. None of them are strictly Austrian, Hungarian, Slav or Balkan, but all suggest something of these countries.

The picture was simultaneously directed in English and French, Chevalier and Miss MacDonald speaking and singing in both languages, and French and English speaking principals alternating in the other roles. Among the French players are Andre Berley, famous Parisian comedian, Marcel Vallee, Daniela Parola and Fifi D'Orsay.

The original Lehar story was adapted to the 1934 screen by Ernest Vajda and Samson Raphaelson. Herbert Stothart, former associate of Franz Lehar, was assigned the task of musical arrangement and conducting of orchestras. These range from a full symphony orchestra to special assemblies of Russian, gypsy and Viennese musicians for the different songs, such as "Vilia," "Girls, Girls, Girls," the "Widow" waltz and the others. Production executives wish to emphasize that all of Franz Lehar's music has been retained.

Some idea of the size of the production may be obtained by a glance at statistics. There are forty-four settings, all of which occupied full space on the studio's largest sound stages. Five hundred items of assorted "props" were imported from Europe, as well as fixtures, hardware and draperies. A total of fifteen hundred costumes were made at the studios, necessitating one of the largest requisitions on record of textiles, gold braid, trimmings and feathers and incidentals.

"I tried to retain the Continental spirit and joyousness of the original Viennese story by contrasts," explained Director Lubitsch. "Spectacular sets and court finery provide a rather ponderous background in direct contrast to the light and whimsical humor with which the picture is filled. The romance is keyed psychologically to this droll humor. It tries to combine the European court ritual of a generation ago with a very modern flavor. It has various little touches suggested by myself and by the two stars. I believe this new version is very close to Lehar's original idea of the story."

Getting in step for "The Merry Widow" . . . Albertina Rasch ballet girls limber up at rehearsals for their work in the new M-G-M musical romance.

MAXIM'S SPECIALTY

THE AMBASS

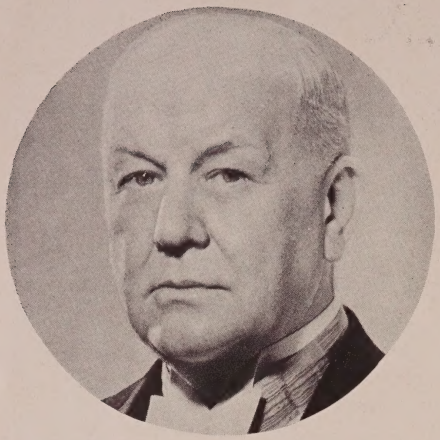
SONIA'S REVERIE

PRINCE DANILO GOES FOR A RIDE

ADOR PRESENTS —

TÊTE-À-TÊTE

A REGAL DILEMMA



Vienna's Franz Lehar

EDWARD EVERETT HORTON *began his stage career at the age of 20, playing Gilbert and Sullivan operettas on Staten Island. On the legitimate stage for thirteen years, he entered motion pictures about six years ago. He has appeared with Maurice Chevalier twice before, in "The Way to Love" and "A Bedtime Story."*

Maurice Chevalier and Family

FACTS AND FIGURES ABOUT "THE MERRY WIDOW"

• • • Tons of building materials, hundreds of items in properties, hardware, fixtures and such articles, thousands of yards of cloth of various types, all go into the making of motion pictures, so that the film colony is one of the best customers of the textile, hardware, furniture, building and cement industries. Hollywood is the largest single costumer in the world for furniture. Filming a play provides business for merchants and manufacturers of almost every conceivable article.

The production of "The Merry Widow" involved purchases on a vast scale not only in America, but Europe as well. There are forty-four sets in the picture, including the castle and garden, the white rooms of Sonia, the king's palace, the throne room, Maxim's in Paris, the Embassy, two salons, the courtroom and exterior streets, all built on a lavish scale.

Engineers estimate that 96,000 linear feet of lumber were used, 500 sacks of cement, 2,000 square feet of cobblestones, 55,000 feet of flooring, 320 panes of glass, and twenty trees were transplanted in the garden, built on a huge sound stage.

Five hundred items of hardware and an equal number of assorted "props" were imported from Europe.

The wardrobe provided similar heavy business for textile firms. Jeanette MacDonald wears ten gowns, Chevalier five different uniforms, and in addition several hundred peasants, 210 soldiers, four hundred extras in the ballroom scene, the Albertina Rasch ballets, and the crowds in the sequences at Maxim's and the Embassy, all wear specially made costumes.

A total of 1,500 costumes mere made at the studio wardrobe department, requiring 25,500 yards of cloth of various kinds, 240 yards of gold braid, and various items in feathers, furs and trimmings. One thousand pieces of period jewelry were made for the production.

Items among the properties included thirty French mirrors, a hundred European toilet articles, two hundred fixtures for interiors, and properties ranging from peasant agricultural tools to a replica of a European locomotive constructed in the studio machine shops.

The "Merry Widow" Waltz

UNA MERKEL *was playing Helen Hayes's sister in the stage play, "Coquette," when D. W. Griffith "discovered" her and brought her to Hollywood to play Ann Rutledge in "Abraham Lincoln." She switched to comedy roles after that, with marked success. She is a native of Covington, Kentucky.*

A Plenitude of Charmers

ERNST LUBITSCH, DIRECTOR EXTRAORDINARY

• • • In Berlin, in 1895, Bernhardt, Bertha Kalich, Rejane and Beerbohm Tree were often on tour. Sudermann, Shaw and Wilde were writing matchless drama. Roentgen had discovered the X-ray, and Ehrlich was rising to medical fame.

And in this period of revolutionary achievement a little dark-haired boy, apprentice in his father's clothing store, was attending rather badly to his duties. Instead, he was devouring books on the drama.

That boy today is Ernst Lubitsch, genius of talking pictures, whose latest production is "The Merry Widow," with Maurice Chevalier and Jeanette MacDonald, made at the Metro-Goldwyn-Mayer studios.

Lubitsch wasn't yet in his 'teens when he felt the lure of the theatre. And so, a few years later, he got a chance for a small part in the primitive comedy studio of Berlin Biograph and the clothing store was forgotten forever.

Also the study of Shaw and Wilde went a-glimmering—for the studio made one-reel slapstick comedies. Young Lubitsch learned this lesson thoroughly, and in fact learned everything in the studio, until he could be called upon for any job there. He played his 'cello for atmospheric music, hauled props, ground cameras.

Then he made a hit in a whiskered comedy role—a sort of Jack Duffy—and this led to personal appearances. Victor Arnold, the great comedian, saw him and took him to Max Reinhardt.

Lubitsch drew a small part with the great impresario, and between his stage work did comedy at the studio. Then he was cast in an important role in "Sumurun," went to London with it, and when he returned to Berlin was starred in a feature film. He made a hit.

So he was signed as actor and director, began directing two-reel films and then features, turning out distinct hits. The "Lubitsch touch" began to attract attention. In 1918 he went again with Reinhardt and passed a year on the stage with him, then returned to directing and did "One Arabian Night," in which he also played a comedy role.

He had given up acting when he directed Pola Negri in "Du Barry," released in this country as "Passion." Later came "Gypsy Blood," also with Pola, and Pola was lured to Hollywood.

Hollywood wanted Lubitsch, too, but he held off, and in Europe directed "Deception," "The Loves of the Pharaoh," and others. He became Ufa's ace director, and finally was induced to come to America to direct Mary Pickford in "Rosita."

The rest is familiar history. Lubitsch directed in America a series of unbroken successes. "The Marriage Circle," "Three Women," "Lady Windermere's Fan" and "So This Is Paris" are among his silent hits. One of the greatest was "The Student Prince," with Norma Shearer and Ramon Novarro.

With the advent of talking pictures Lubitsch came into his own with newer and more important successes. "The Love Parade," with Maurice Chevalier, raised him to new pinnacles. He founded the Chevalier-Jeanette MacDonald team. "Monte Carlo," "Broken Lullaby," "The Smiling Lieutenant," are amazingly different, but equally successful examples of his work. The "Lubitsch touch" became proverbial on the screen.

Irving G. Thalberg brought him to Metro-Goldwyn-Mayer to revive the Lubitsch-Chevalier-MacDonald combination for "The Merry Widow."

Lubitsch is short, full of nervous energy, and constantly smokes a big black cigar as he directs. His whimsical shafts of wit, his driving energy, his unusual dramatic sense and the deft manner in which he brings out dramatic points in his pictures cause him to stand in a class by himself in his particular type of work.

Left to right: Irving Thalberg, Maurice Chevalier, Jeanette MacDonald and Ernst Lubitsch at the happy conference that marked signing of contracts for "The Merry Widow." The scene: Mr. Thalberg's office at the Metro-Goldwyn-Mayer studios in Culver City, Calif.

AN INTERNATIONAL VILLAGE

• Scenic artists at the Metro-Goldwyn-Mayer studios were confronted by a difficult problem when they were called upon to plan architecture for the mythical kingdom of Marshovia, locale of "The Merry Widow." Their final decision was to build an "international" village, combining architecture of different lands to blend into a harmonious whole. Into a hillside they built quaint old European buildings, some with minarets, suggesting a Moslem country, others reminiscent of Russia, France and Spain. Tree-lined highways resemble ancient Roman roads. There are houses that are almost modern in effect, as well, so that the village cannot be pointed to as representing any particular nation, although it has characteristic points of several.

PRIMITIVE TACTICS

• Ernst Lubitsch adopted primitive tactics when he settled down to work on blue-print plans for "The Merry Widow," which he directed. Instead of using a desk, Lubitsch spread the prints on the floor and squatted in front of them to measure camera angles, working hours at a stretch in this way, without apparent fatigue.

BACK TO THE OLD DAYS

• May Robson, veteran character actress, visited Jeanette MacDonald on the "Merry Widow" set one day and became especially interested in the singing star's coiffure.

"You are wearing what we used to call Langtry bangs," Miss Robson said to her. "They were named after Lily Langtry, the actress who created the fashion. It would be strange if "The Merry Widow" brought them back into fashion. I myself wore them fifty years ago!"

A GALA PARTY

• The resources of even the large Metro-Goldwyn-Mayer lot were taxed by the party at Maxim's, one of the principal scenes in "The Merry Widow." Six wardrobe attendants were on the set repairing damaged costumes following the brisk polka danced by the crowd in the cafe; fifty pounds of crepe hair went into moustaches and whiskers worn by extras; more than a thousand gas lamps had to be lit and extinguished daily; a dozen make-up men were on hand to adorn the faces of the members of the large cast.

MR. LUBITSCH'S TACT

• "In Paris, once," Ernst Lubitsch told the members of the "Merry Widow" cast, "I attended a party given by a prominent Frenchman. Because I don't speak French very well, he spoke to me in German. One of the American guests, standing near me, asked the host, in English, who the 'funny little Dutchman' was. After that I had to speak German all night so as not to embarrass her by letting her know I understood English!"

A DOUBLE LEGACY

• With the dismantling of the "Merry Widow" sets following completion of the picture, they were stored on the top floor of the M-G-M property building. A few days later, property men, checking up, found that a pair of pigeons had nested in one of the satin chairs from the elaborate "white set." Furthermore, there were two little pigeons, newly hatched, in the nest. The property men have adopted them and plan a special pigeon house for their pets when the little ones may be moved.

A MATTER OF CHAIRS

• When Ernst Lubitsch arrived at the M-G-M studios to direct Maurice Chevalier and Jeanette MacDonald in "The Merry Widow," a director's chair was fixed up for him with the name "Lubitsch" on the back. Then the paint shop foreman visited the set. "This won't do," he decreed, and ordered another chair, labeled "Mr. Lubitsch." Lubitsch saw the joke. "I'll use the one with the informal 'Lubitsch' for comedy scenes, and the 'Mr. Lubitsch' chair for the dramatic," he announced. As a matter of fact he used neither but, as is his habit, squatted most of the time on a small backless cameraman's stool throughout the shooting of scenes for the picture.

The Grand Ballroom Scene

OVERCOAT COLLECTOR

• Maurice Chevalier, star of Metro-Goldwyn-Mayer's "The Merry Widow," has one odd penchant. He has a hobby of collecting overcoats. Whenever he sees one that he thinks is distinctive he buys it. He has overcoats from Paris and Vienna, London, Brussels and New York. "And making pictures in Hollywood," he laments, "I hardly ever have a chance to use one of them!"

No More, Thanks!

A Perennial Favorite

• • • There has seldom been a night, since December 30, 1905, without a performance of "The Merry Widow" in some theatre throughout the world. Franz Lehar's renowned operetta, on stage and screen, has been performed more than a quarter of a million times. It has been sung and spoken in twenty-four languages. It holds the unique record of having been played 18,000 times in a single year.

The world premiere of "The Merry Widow" took place in Vienna, Austria, shortly before the beginning of the year 1906. American audiences saw (and cheered) the English adaptation at Weber's Theatre, with Joe Weber, Charles J. Ross and Lulu Glaser, and another presentation at the New Amsterdam Theatre, with Donald Brian and Ethel Jackson in the leading roles. Conducting the orchestra there was the late Louis Gottschalk, but shortly afterward he was relieved by a young man called Herbert Stothart, now one of the leading orchestral composers in Hollywood, who adapted the Lehar score for Metro-Goldwyn-Mayer's talking picture version of the work.

•

World-Famous Cafe

• • • One of the most famous cafes in the world, Maxim's, is the center for an important sequence in "The Merry Widow." Founded by Maxim Cornichet, whose secret culinary recipes and reputation for rare delicacies drew gourmets of all nations to Paris, this notable restaurant-cabaret catered to many kings and princes, society notables and diplomatic figures. Lillian Russell used to spread the fame of sole a la Normandie, as prepared at Maxim's. Today the resort is still a great attraction for tourists, and noted for its foods and feminine pulchritude, although owned by a British syndicate instead of the family of the original founder.

FULFILLMENT OF AN AMBITION

• • • When "The Merry Widow" went into production at the Metro-Goldwyn-Mayer studios, Jeanette MacDonald realized the fulfillment of a long-standing ambition. Many years ago, when Lehar's famed Viennese operetta was sweeping to triumph after triumph in the United States, Miss MacDonald, then a stage newcomer, was offered the title role with a traveling theatrical troupe. A previous contract prevented acceptance, and it was not until Irving Thalberg decided to make a super-feature with Ernst Lubitsch directing and Maurice Chevalier and Miss MacDonald co-starring, that the opportunity to play the role recurred. "The Merry Widow" is the fourth photoplay in which the feminine star of "One Hour With You" and "The Love Parade" has appeared with Chevalier, under the efficient Mr. Lubitsch's direction.

Miss MacDonald, star of such a number of stage and film musical romances, divided her time between screen and concert work last season, spending five months abroad, where she gave concert recitals. This season, with but three other films scheduled to follow "The Merry Widow," she will have to forget about her concert public. A long-planned South American trip cannot be undertaken before next spring at the earliest. At that time Miss MacDonald hopes to cover, so to speak, Ramon Novarro's 1934 footsteps, and give concerts in Buenos Aires, Rio de Janeiro and other Latin American cities.

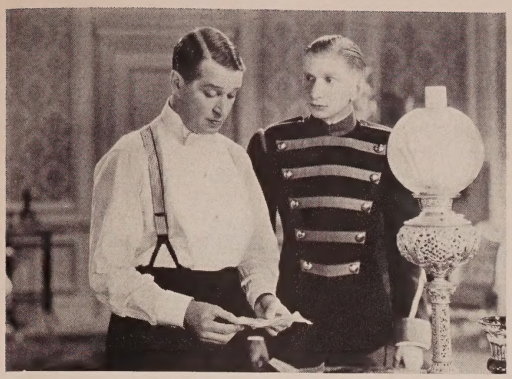
When Miss MacDonald takes vacation trips to New York, one is likely to find her accompanied by her amicably disposed but sharp-toothed little Skye terrier, Stormy Weather. Stormy has a predilection for masculine colored socks, although he does no more than nibble on them. He likes romping in the snow, therefore has never been fully at home in the mild and very un-Scottish climate of Los Angeles. He is further distinguished from most of his breed by his fondness for piano music. He has almost a doting fondness for Beethoven and Schubert.

"It's nice to have dogs," smiled Miss MacDonald. "But it's a trial at times. My other dog—Captain, you know—has developed a streak of jealousy toward Stormy. I've had to separate them now. Captain just won't stand for Stormy being around. He insists on all the attention, and when he didn't get it he began to take it out on Stormy. He's lost fifteen or twenty pounds since I've had the other dog. I've been awfully worried about it."

Captain is the massive English sheep dog who traveled with the screen star to Europe last year. Stormy was given to the actress by an English admirer a year ago, a transaction which evoked manifest disapproval from Miss MacDonald's Captain. He strode from the room when Stormy was first presented to him, and they have not been on "speaking terms" since. This is probably due solely to Captain's obstinacy, as the little Skye has made friendly advances; but an impasse seems to have been reached, and the only solution for Miss MacDonald is to keep her two canine admirers apart.

Although Miss MacDonald is eager to do a "good dramatic story without music," by way of variety, it seems definite now that her next vehicle, after "The Merry Widow," will be a picturization of Victor Herbert's "Naughty Marietta." "The Prisoner of Zenda" is a possibility for later in the year, as is Clements Ripley's story of frontier days, "A Lady Comes to Town."

Danilo and Sonia in a dramatic episode from "The Merry Widow"



Danilo and His Valet Talk Business

A Romantic Interlude

THREE-TIME PHOTOGRAPHER

• • • For Metro-Goldwyn-Mayer and Irving Thalberg the production of "The Merry Widow" marks the most elaborate and ambitious production within recent memory. But for Oliver Marsh, photographer of the picture, it is more than that.

This is the third time Marsh has photographed "The Merry Widow," each time under amazingly different conditions of photography. His three assignments cover the entire history of the cinema art.

The first time was for the old Reliance-Majestic company in 1913. Artificial light was then unknown. They worked on stages that were open platforms, with a canvas overhead to diffuse sunlight and wooden boards painted with aluminum or gold paint as reflectors to direct light into eyes or under chins to avoid deep shadows.

The camera was an old hand-cranked Pathe, which sounded like an ancient flivver.

They made the picture in two reels, then the approved length. Make-up was crude and photographed in fearful blacks and whites. Alma Rubens and Wallace Reid starred.

Then, in 1925, Marsh was assigned the famous silent version with Mae Murray and John Gilbert, which Erich Von Stroheim directed for M-G-M, at the time a new firm.

By this time they had reached an artistic height in photography. The lighting problem had been solved for the most part. The cameras moved about in a limited fashion as compared with today, it is true, but still with good effects. Under the old orthochromatic film, make-up looked peculiar; blues on the eyelids, reds under the chins, and so on.

In the new photoplay directed by Ernst Lubitsch, far more remarkable developments were in use. Great booms swung the camera up and around huge sets. Absolute color values were translated into light and shade. Some of Marsh's 1934 lenses were so delicate that they could photograph a room without a single small light. His camera had parts adjusted to one ten-thousandth of an inch.

Appearing Before the Tribunal

AN INTERNATIONAL STAR

Surprise

Jealousy

Contrition

Flirtation

Embarrassment

• • • Maurice Chevalier, whose contagious smile, whimsical humor and effervescent personality have made him one of the outstanding figures in the international entertainment world, has appeared under Ernst Lubitsch's direction is a number of American productions. "The Merry Widow" had been planned for two years prior to actual production; meanwhile Chevalier completed stage and screen contracts here and abroad, and visited his home in Cannes for a brief holiday.

The story of Chevalier's rise reads like an Horatio Alger tale. The man who became the most popular entertainment figure in Europe was born of poor parents in Menilmontant, near Paris. When he was eleven years old his father died, leaving his mother with the burden of supporting Maurice and several other young children. As a boy he was an apprentice carpenter, electrician, printer and doll painter. At thirteen he was a salesman for a print shop. Later, he was employed in a nail factory. While employed here he studied acrobatic work but suffered a sprained ankle which halted this line of endeavor.

"My first salary for singing, at the Casino des Tourelles," explained the French star, "was three francs an evening and I worked four evenings a week imitating popular favorites. Just before the war I became dancing partner to Mistinguette, then the queen of the Eldorado music hall."

He went to war and was wounded at Outry. Regaining consciousness, he found himself in a German hospital. When he could be moved he was sent to prison camp at Alten Grabow. Here he became acquainted with Ronald Kennedy, an English soldier who was also a prisoner. Kennedy taught Maurice to speak English.

One night, after an impromptu concert in which Chevalier had taken part, he and another Frenchman walked out of the camp disguised as field hospital attendants. They made good their escape.

"I received the Croix de Guerre," Maurice said with pride. "Soon after the war I got a chance to co-star with Elsie Janis in London. At first I suffered terribly from stage fright, but Elsie's help inspired me."

He came to the United States in 1928 and appeared in "Innocents of Paris." That established him as a star here. There followed such pictures as "The Love Parade," "The Smiling Lieutenant," "One Hour With You" and "Love Me Tonight."

He loves, and leads, as much as possible, an outdoor life. Boxing is his favorite sport and he is considered an authority on the subject. In France he used to box with Georges Carpentier, one of his closest friends.

There have been so many imitators of the French music hall idol that one wonders how he feels about it. He replied to a query:

"They do not annoy me. Rather, they amuse me. I like to imitate them imitating me, you know."

FORTHCOMING PRODUCTIONS

• The eleventh season of the Metro-Goldwyn-Mayer organization promises to be the most important in the history of the company. Among features scheduled to follow "The Barretts of Wimpole Street" and "The Merry Widow" for early presentation are "David Copperfield," with an all-star cast; "Mutiny on the Bounty," with Wallace Beery, Clark Gable and Robert Montgomery; "Marie Antoinette," with Norma Shearer, Charles Laughton and Herbert Marshall; Marion Davies in "Movie Queen"; "The Night Is Young," with Ramon Novarro and Evelyn Laye; and "Forsaking All Others," with Joan Crawford, Clark Gable and Robert Montgomery. Scenes below are all from coming M-G-M films.

Robert Montgomery, Ann Harding and Edward Arnold in "Biography of a Bachelor Girl"

Helen Hayes and Brian Aherne in "What Every Woman Knows"

Laurel and Hardy in "Babes in Toyland"

Jean Parker in "Sequoia"

Greta Garbo and Herbert Marshall in "The Painted Veil"

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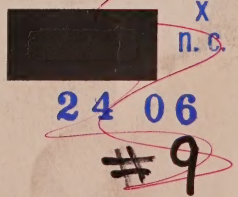
A Metro-Goldwyn-Mayer PICTURE

This book sold only in theatres showing "THE MERRY WIDOW." It may be purchased in quantity from AL GREENSTONE, 145 West 45th Street, New York.

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